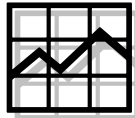


CHAPTER 9

THE *B*REATH

&

Heart beat



of



G O D

The Bible is the Rhythmic Breath of the Living God.

God associates his breath with his **word** .

“All **scripture** is given by **inspiration** of God...” 2 Tim. 3:16

The word ‘**inspiration**’ means ‘**breath**’ and ‘**spirit**,’ according to the Bible’s built-in dictionary of parallelisms (and any English, Greek or Hebrew dictionary).

“By the **word of the LORD** were the heavens made; and all the host of them by the **breath of his mouth**.” Ps. 33:6

The words of the Holy Bible have the same powerful life-giving breath in them that spoke the world into existence. They are **spirit**, not just what translators think in ink ✍.

“...the **words** that I speak unto you, they are **spirit**...” John 6:63

Verse	Parallels	Parallels
2 Tim. 3:16	scripture	inspiration
Psalms 33:6	word	breath
John 6:63	word	spirit

(Note the matching use of the numbers 3 and 6 in these matching verses; for a discussion of this sort of phenomenon see *The Language of the King James Bible*, p. 34 and Michael Hoggard’s *By Divine Order* and *The King James Code*, available from A.V. Publications.)

The word ‘**inspiration**’ shares the root ‘**spir**’ with words like ‘**respiration**’ and ‘**Spirit**.’ (Doctors use a machine called a **spirometer** to measure a patient’s breathing.) The word ‘**scripture**’ shares many of those same letters. (Verses that prove, via the Bible’s built-in dictionary, that the inspired “scriptures” are the “word” include John 2:22, 10:35, 5:38, 39; Acts 17:11; 1 Tim. 5:17, 18.)

God compares his breath with his Spirit

“The Spirit of God hath made me, and
the breath of the Almighty hath
given me life.” Job 33:4

“All the while my breath is in me,
and the spirit of God is in my
nostrils” Job 27:3

Verse	Parallel	Parallel
Job 33:4	Spirit	breath
Job 27:3	breath	spirit

The words ‘breath’ and ‘spirit’ are the same word in many languages. (The Hebrew words *ruach* and *neshamah* are variously translated as ‘spirit’ and ‘breath’ in the English Bible. In Swedish ‘breathe’ is *andas*; ‘spirit’ is *anda*.)

God summarizes:

Spirit ⇒ Breath ⇒ Word ⇒ Life

Jesus Christ said,

“...the words
that I speak unto you,
they are spirit, and
they are life.” John 6:63

God's breath gives life.



“The LORD God...breathed into his nostrils the **breath of life**; and man became a living soul.” Gen. 2:7

God breathed into Adam the breath of life. We do not know exactly *how* this breath of life is passed on generation after generation, but men and women are still breathing today.

“For the word of God is quick, and powerful...” Heb. 4:12

God inspired (breathed) the scriptures. The Bible does not tell us *exactly how* this inspiration (breath) is preserved and passed on generation after generation, but the Bible is still breathing and alive (quick) today. The rhythmic character of breathing is evident in our King James Bible.

The word of God must be breathing and alive to *impart* life. Our first birth gives us only the *physical* breath of Adam's race. The word of God, which liveth, can give *spiritual* life to men, dead in trespasses and sins.

“Being born again, not of corruptible seed, but of incorruptible, by the **word of God**, which **liveth** and abideth **for ever**...But the **word of the Lord** endureth **for ever**. And **this is the word** which by the gospel is preached unto **you**.” 1 Peter 1:23, 25

The word “liveth...which by the gospel” reaches “you.” It is called “the word **of God**” and “the word **of the Lord**” here and in hundreds and hundreds of other verses, because it is God, who needs no translator, speaking directly to you.

God *can* speak English and all of the languages of the world. “Do not interpretations belong to God?” (Gen. 40:8). Harvard’s *The Literary Guide to the Bible* states that, “Indeed, in its original uses in English the word interpret meant ‘translate’” (Robert Alter and Frank Kermode, Cambridge, Mass: The Belknap Press of Harvard University Press, 1987, p. 649). The Bible even defines “interpretation” as ‘translation,’ because the word is used in the New Testament when one language is translated into another (e.g. John 1:42, 9:7, Acts 9:36, 13:8, 1 Cor. 12:10, Heb. 7:2). Would God, who gave men languages at the tower of Babel, commit the communicating of his pure and perfect mind, to sinful man alone? Private “interpretation” (i.e. translation) is forbidden in 2 Peter 1:20. (See “Wycliffe’s Views” and “Texts: 900s to 1600s” for Wycliffe’s, Coverdale’s & Tyndale’s views on inspiration.)

How can you tell if you have the English Bible which has the life giving breath of the Spirit of God? The King James Bible of 1611 is *still* living and loved by millions 400 years later. Hundreds and hundreds of would-be bibles are buried with their copyright holders, unable to breathe without the hot air of advertising campaigns. They have no life and breath of their own. The KJV’s “author” lives “for ever” (Heb. 5:6, 9). God’s handywork, his world and his word, came from the breath of his mouth. Like breathing, they exhibit rhythm.

The *HEAVENS* 

made by the breath of his mouth

and the *BIBLE* 

by the breath of the Almighty

both move with *RHYTHM* 

and mirror his *BREATHING*. 

The Rhythm in Creation

Those who do not know God can see his character in his creation. It exhibits rhythm, balance, and beauty. Design, order, pattern and repetition are implicit in God's creation, even in its simplest forms. All of God's creation exhibits **rhythm** in its visual ordering. Birds have it; bees have it; everything we see has it. God paints his pictures with pattern. His repeated patterning is heard in the chirps of birds seen flying by the echoed curves of the clouds.



The ebbing and flowing of tides, the measured monthly waxing and waning of the moon, the repeated passage of days and seasons, all communicate the orderly mind and rhythmic heart of a predictable, reliable, gentle, and careful Creator. “The heavens and all the host of them” exhibit a rhythm and balance in their “Day unto day...night unto night” patterns. “There is no speech nor language, where their voice is not heard” (Ps. 19:2-4).

“...Because that which may be known of God is manifest in them; for God hath shewed it unto them. For the invisible things of him from the creation of the world are clearly seen, being understood by the things that are made...” Romans 1:19, 20.

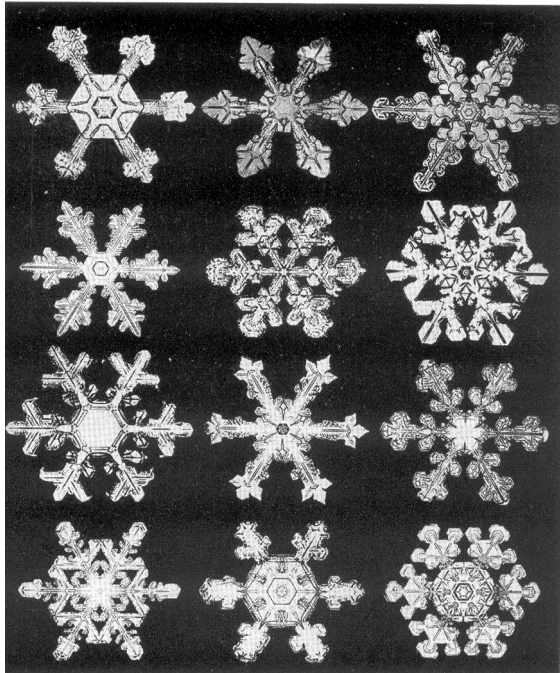
English Professor and Princeton and Oxford University Press author, Willard Spiegelman, tells his students,

“The argument from design was a standard eighteenth-century way of proving the existence of God by examining the evidence of an orderly universe and then reasoning back from effect to cause” (Willard Spiegelman, *How to Read and Understand Poetry*, Springfield, VA: The Teaching Company, 1999, Part I, p. 20).



Close-up views of the details of God’s handiwork reveal still more rhythm, balance, and beauty at a different dimension. God’s very breath exhibits its cadence in the patterning of his creation (Job 33:4, Gen. 2:7). Breathing is rhythmic. One breathes in and then out, over and over. A microscopic view of frost, which is given by God’s breath, reveals that snowflakes have intermittent points of visual emphasis, which are rhythmically spaced between valleys of de-emphasis.

“By the breath of God frost is given”
Job 37:10



Nature shows the wisdom of the creator because it exhibits this phenomenal and predictable ordering of its elements. Trees, butterflies and all of God’s handiwork have these points of emphasis and de-emphasis. In nature, the emphasis and de-emphasis are orderly and balanced.



The Rhythm in the Word

The real word of God will be characterized by those qualities of rhythm, balance, order, and beauty seen in the creation, a product of God’s breath (Ps. 33:6). Like frost, words, which are also given by his breath, have intermittent points, that is, accented syllables which receive emphasis, and other syllables which are de-emphasized. Poets organize these accented syllables in patterns and call it meter. The accented or emphasized syllables are louder and marked with an accent mark (´) in the dictionary (e.g. dis-ci´ple).

“Heaven and earth shall pass away, but my words shall not pass away.” Matt. 24:35

If such beauty and miraculous precision are evident in God’s creation, which shall “pass away,” one cannot fathom what must characterize the *written* word of God, which will never pass away. Were each verse examined, “even the world itself could not contain the books that should be written” John 21:25.

Even unbelievers, writing in Harvard’s *Literary Guide to the Bible*, recommend the King James Bible for its, “**rhythmic patterning**” (Robert Alter and Frank Kermore, *The*

Literary Guide to the Bible, Cambridge, Mass.: Harvard University Press, 1987, p. 657). Harvard Ph.D. recipient and Hughes Professor of English at Southern Methodist University, Willard Speigleman, admits that free verse poetry began by “Borrowing from the repetitions of the King James Bible.” Today’s poetry’s “subtle rhythms owe a great deal to the Bible...” Even our “Public oratory...followed the cadences of the language of the King James Bible.” Why — because “The King James Bible was the one book in most households...” (Willard Spiegelman, *How to Read and Understand Poetry*, Part II, pp. 2, 4).

A hundred years before Christ, books like *Elements of Rhythm* by Aristoxenus, delineated various methods of writing in a rhythmic fashion. Aristoxenus and other ancient Greek writers, like Hephaestion, mimicked the rhythmic style of God’s Old Testament. It is so rhythmic that it includes *ta’amim*, which are small markings above and below the Hebrew consonants to indicate the method of singing it as a hymn.

The polishing of “the sword of the Spirit” done by the KJV translators was done on both of its edges: knowledge of the receptor language (English) and knowledge of the original languages. To translate *meaning*, the KJV translators married the intricate literary devices of the English language with knowledge of Greek, Hebrew and Aramaic. Today’s Bible critic and translator knows less about the receptor language — English. The following discussion of poetic devices should be heart-humbling to Greek and Hebrew dabblers and doctors and show them that they are *not* qualified to tamper with the KJV.

Those who love their KJV will reverence and memorize it more as they discover the melody in their own Bibles. This is fun, like bubble gum! Enjoy the bubbles and don’t get stuck on a few pages of sticky technical words.



POETRY: The Art of Metrical Expression

& The Science of Sounds and Syllables

POETRY may be defined as the best words in the best order. Words are chosen for their rhyme and rhythm. **Rhythm** (pronounced ri-^ˈthum) is the formal arrangement of sounds. It can be achieved through the regular repetition of accented syllables. In the language arts it is also called cadence and prosody. Rhythm, as it applies to the Bible, is the ordered division of its sentences into repeated equally proportioned units.

Sentences are made up of words and words are made up of syllables. A syllable occurs wherever a vowel sound is voiced. For example, the word, *di-sci-^ˈple* is pronounced in three distinct syllables. The second syllable is louder and therefore is accented. The word *Ge-^ˈne-sis* also has three syllables, but the loudest one is the first syllable. The word *de-ny^ˈ* has two syllables; the second syllable is the louder. When these loud accented syllables are placed at *equally* proportioned intervals, a sense of rhythm and order is achieved. The continued ebb and flow of *evenly* spaced accented and unaccented syllables mirrors the rhythm of a living, breathing speaker — GOD.

This rhythm is arranged in patterns called **meter**. Meter is derived from the Greek word meaning ‘measure’ or ‘foot’ (since the length of a man’s foot was used as a unit of measure). The **meter** is made up of individual units called **feet**. The feet are composed of **syllables**.

Scansion: Determining the Meter of a Verse

☐ Using a standard dictionary:

1. Break up all of the words in a verse into syllables (e.g. di-sci-ple); a syllable is the smallest metrical unit of measure. A word has as many syllables as it does vowel *sounds*.
2. Find and mark the accented syllables, as shown in the dictionary by the accent mark (i.e. di-sci^ˈ-ple).
3. Mark the **unaccented** syllables with a curved line, called a breve (˘), or underline them.

If you do not have access to a dictionary, count the vowel sounds which are heard when a word is pronounced. Note and mark which syllable is stressed by its louder and higher pitch. (Scansion is an art, not an exact science. Pronunciation varies because of regional variations and careless speech.)

☐ Read the verse several times to see if you can sense *which* of the following types of meters are being used. (Unlike worldly poetry, major *breaks* in the flow of the Bible always compliment the *sense* of the verse. They often follow punctuation marks, like commas. Flow never breaks oddly in the middle of a complete thought.)

Metric Feet Types: Combinations of accented and unaccented syllables are called ‘**feet**.’ There are dozens and dozens of types of feet. The following are the most common:

✓ **IAMBIC:** Two syllables, the first unaccented (~) and the second accented (´).

It is marked like this: ~ ´

A line of poetry that is written in iambic meter could be marked like this.

~ ´ ~ ´ ~ ´ ~ ´ ~ ´ ~ ´ ~ ´

or

— ´ — ´ — ´ — ´ — ´ — ´ — ´ — ´

Observe Psalm 73: 2.

But as´ for me´
my feet´ were al´ most gone´ :
my steps´ had well´ nigh slipped´

What is one of God’s purposes for placing the accented syllables in exactly the same place? In this sample the matching iambic meter in this verse helps the reader find the parallel definition of words. Each line has **six** syllables, divided into 3 identical feet each. These pair up perfectly to create parallel definitions.

2 syllable parallel definition	1 syllable parallel definition	2 syllable parallel definition	1 syllable parallel definition
my feet´	were	al´ most	gone´
my steps´	had	well´ nigh	slipped´

This is a **trimeter** (three meter) line, with three feet in each line.

1	2	3
<u>my</u> feet´	<u>were</u> al´	<u>most</u> gone´ :
<u>my</u> steps´	<u>had</u> well´	<u>nigh</u> slipped´

Lines can be of any length, as indicated here:

monometer: one foot line ˘´

dimeter: two feet per line ˘´ ˘´

trimeter: three feet per line ˘´ ˘´ ˘´

tetrameter: four feet per line ˘´ ˘´ ˘´ ˘´

pentameter: five feet per line ˘´ ˘´ ˘´ ˘´ ˘´

hexameter: six feet per line ˘´ ˘´ ˘´ ˘´ ˘´ ˘´

heptameter: seven feet per line ˘´ ˘´ ˘´ ˘´ ˘´ ˘´ ˘´

octameter: eight feet per line ˘´ ˘´ ˘´ ˘´ ˘´ ˘´ ˘´ ˘´

✓ **TROCHAIC:** A trochaic foot consists of two syllables: the first accented and the second unaccented. ´ ˘

It is the exact opposite of the iambic foot. The iambic line ˘´ ˘´ ˘´ ˘´ becomes trochaic if it does not have its first unaccented syllable ´ ˘ ´ ˘ ´ ˘´ ˘´ .

1 John 3:13 Mar´ vel not´ my breth´ ren

1 John 1:3 That´ which we´ have seen´ and
 heard´ de clare´ we un´ to
 you´ ____

As here, the last syllable is often omitted or changed to bring a halt to the flow.

Introductory conjunctions (And, But, If etc.) are often used as breaks in the flow and may not be a part of the meter.

1 John 3:24

And

he that keep eth

his com mand ments

dwel eth in him

- ✓ **ANAPESTIC:** An anapestic foot is made up of three syllables, the first two unaccented and the last accented. $\cup \cup \text{ /}$ This cadence can lend speed and propulsion to the tone of speech. (Sometimes anapestic lines have danglers and iambic feet in them.)

When the villain enters the scene, the music changes tone:

- ✓ **DACTYLIC:** A dactylic foot has three syllables; the first is accented and the other two are unaccented $\text{ / } \cup \cup$. This is the exact opposite of the anapestic foot. Notice that “How” rhymes with “thou.” The last syllable is shortened abruptly to stop the flow and indicate the end of a thought.

Isa. 14:12

“How art thou fal len from

hea ven, O Lu ci fer,

son of the mor ning.”

Dactylic meter is seen in 1 John 2:22 accompanied and magnified by numerous sounds which repeat at exactly the same point in the meter (red letters). As usual the last syllable (after “Christ”) is omitted from the pattern to stop the flow.

Who is a li ar but
 he that de ni eth that

(Trochaic truth finishes the line.)

Je sus is the Christ

In all verses, there will be abrupt changes or omissions of meter for emphasis at a certain thought.

Samples from John 16

Examine **any** portion in the King James Bible (or any true text foreign language edition — even Greek had 30 types of meter). Rhythm of some type (poetic, alliterative or others) echoes from every part. It took man 6000 years to discover the English alphabet on butterfly wings and to find out, through computational linguistics, that letters had meaning. It may take all of eternity for God to reveal the miraculous beauty in the word of God.

Examining the first *randomly* chosen verse, John 16:29, reveals the following miraculous pattern.

His di **sci** ples said un **to** him Lo,
 now **speak** est
thou **plain** ly, and **speak** est no **pro** verb

3. The rhythm of the recurring accented syllable is magnified because they begin with ‘s’ and ‘p’ sounds.
4. The loud accented syllables are in the most important words in the verse. The words that do not contain accented syllables can be eliminated and the remaining words will still communicate the essence of the verse.
5. Not only do the accented syllables serve to communicate meaning (i.e. the loud words should be heard), but also the groups into which the words unite all communicate a complete thought. They are not paired in chaotic senseless syllables like ‘him Lo now’ or ‘ly and speak.’

1 st syllable	2 nd syllable	3 rd syllable	4 th syllable
His	di	sci´ 1	ples 2
said 3	un 4	to´ 1	him 2
Lo 3	now 4	speak´ 1	est 2

1 st syllable	2 nd syllable	3 rd syllable
thou	plain´ 1	ly 2
and 3	speak´ 1	est 2
no 3	pro´ 1	verb 2

Try to write a sentence that communicates something and has the qualities that have been shown in John 16:29. When man tries to write like this, the literary devices scream so loudly that they override the message. You will quickly see why the Hebrew priests washed before they wrote the word of God?

Look back at the chart examining John 16:29. All of the rhythm and special effects would disappear if the word “speake**st**” were changed to ‘speak’ and “**unto**” were changed to ‘to.’ New versions, like the so-called Easy Reading KJVER and the NKJV, which omit these seemingly tiny elements, are mutilating the masterful word of God.

A poet might miss the aforementioned phenomenon and simply see the **trochaic meter**, which accents every other syllable, and the dactylic meter which accents every fourth syllable. Note the ‘s’ and ‘p’ sounds in the precise position for rhythm!

Trochaic Meter

His´	di
sci´	ples
said´	un
to´	him
lo´	now

Dactylic Meter

spea k ´	est	thou
plai n ´	ly	and
spea k ´	est	no
pro´	verb	

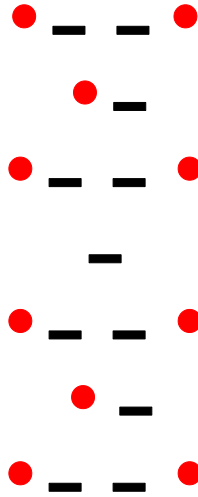
Sample: 1 John 16:30 KJV

In case you think these are rare phenomena, the next verse, John 16:30 will be examined. The patterns are as many and varied as those seen in nature. God's design ideas are infinite.

Now´ are we sure´
that´ thou
know´ est all things´
and
need´ est not that´
an´ y
man´ should ask thee´

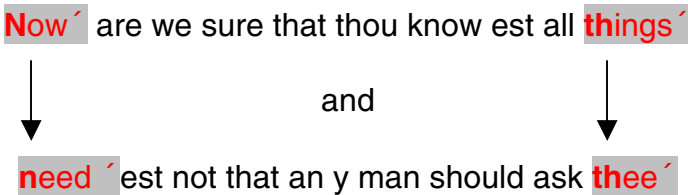
Note the following about the above verse:

1. The main thoughts are all exactly 4 syllables long.
2. These main thoughts usually begin with an accented 'n' sound on the first syllable and end with an accented 'th' sound. Two accented syllables frame two unaccented syllables. This is called choriambic meter.
3. The syllables in the bridging words match in number and alliterate with double 'th' and 'an' sounds.
4. The conjunction 'and' stands alone as the fulcrum, balancing the perfectly matched number of syllables on the top thought (10 syllables) and the bottom thought (10 syllables). Its sounds could be depicted with the following pictogram:



Examining the sentence as a whole reveals a perfect 10 syllable unit in each part.

Each complete thought starts with the ‘n’ sound and ends with the ‘th’ sound.



First and last words are natural elements of focus in written and oral speech. College textbooks tell writers to, “Place important words at the beginning or end of the sentence – especially at the end” (John C. Hodges, *The Harbrace College Handbook*, Orlando, FL: Harcourt Brace & Company, 1994, 12th edition, p. 270). The important or alliterating words ● are often emphasized by increased volume and change of pitch as the accented syllables. The less important words — — are perfectly matched and balanced in number and position.



An even closer examination of John 16:30 reveals more similar sounds appearing at mathematically predictable intervals. Read this portion aloud and note ♩ the recurring ♪ rhythm of the same sound at 6 syllable intervals. (The silence which ends a sentence allows the final sound of the focal word ‘thee’ to extend beyond the timing of a normal syllable, allowing ‘thee’ to rhyme with ‘any’.

1	2	3	4	5	6
n	s	a	th	an	ee
know	est	all	things	and	
need	est	not	that	an	y
man	should	ask	thee.....	ee

The second chart shows more syncopating sounds. Three slightly varied open vowel ‘a’ sounds, and the ‘n’ sound, miraculously dominate the first syllable. Likewise, two ‘e’ sounds and ‘t’, ‘th’ and ‘est’ characterize the second syllable.

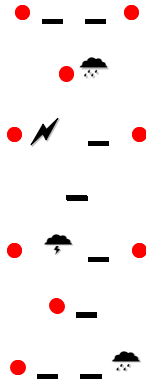
Syllable 1	Syllable 2
an, a, n,	e(y), est, t, th
know	est
all	things
and	
need	est
not	that
an	y (ee)
man	should
ask	thee

So-CALLED **Easy Reading KJV(ER)**

Publishers of new versions, like the NKJV, TNIV, NIV, ESV, HCSB and so-called Easy Reading KJV-ER, through ignorance or “the deceitfulness of riches, choke the word” (Matt. 13:22) selling out the alliterative ‘th’ in ‘thee’ and ‘thou’ and the rhythm-making last syllables in need-**est** and know-**est**. The syncopation of sounds is totally destroyed.

The so-called ‘Easy Reading’ KJVER casts a cloud over the KJV, replacing rhythm with crashing thunder claps.

“Now are we sure that you know all things
and need not that any man should ask you.”
KJV-ER (so-called Easy Reading King
James Version) John 16:30:



The **So-called** Easy Reading KJV-ER destroys the KJV’s 4 syllable pattern and ‘th’ alliteration.

Now are we sure (4 syllables)
that You
know all things (3 syllables)

New versions, like the Easy Reading, which exchange the word ‘thee’ for ‘you,’ lose the alliteration on the last syllable.

So-called Easy Reading KJV-ER

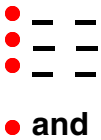
Now^r are we sure that you know all **things**
 and
 need^r not that an y man should ask you

When new bibles, like the NKJV and so-called Easy Reading KJV-ER remove the ‘est’ endings and change the word ‘thee’ to ‘you,’ the rhythm, rhyme and alliteration are lost. In this portion, the so-called Easy Reading KJV-ER retains only 3 of the 8 elements which make the Bible easy to memorize and meditate upon.

Rhyme: KJV	Rhyme: So-called Easy Reading KJV-ER
Now, thou	0
we, thee, any	0
knowest, needest	0
needest, me, thee (Long ‘e’ assonance)	0
now, knowest, not, needest (‘n’ consonance)	plagiarism
are, sure (‘r’ consonance)	plagiarism
ask, that, and, man (short ‘a’ assonance, ‘n’ consonance)	plagiarism
that, thou, things, thee (‘th’ alliteration)	0
Total: 8	Total: 3 (all plagiarized)

John 16:30 may also be read in other perfectly balanced forms of meter. Note just one variety. Notice that the meter is interrupted at the break in thought.

Trochaic



Dactylic



Part 1 Trochaic

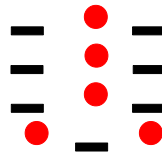
Now´ are we
 sure´ that thou
 know´ est all
 things and

Part 2 Dactylic

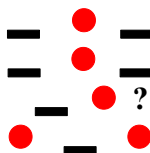
need´ est
 not´ that
 an´ y
 man´ should
 ask´ thee

John 16:30 continues with the same perfect balance in an amphibrach meter, which ends in a cretic meter.

by this´ we
 be lieve´ that
 thou cam´ est
 forth´ from God´



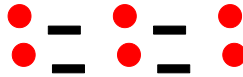
The NIV, NKJV, and NASB have no literary effects worth illustrating, just blaring thunder blasts ⚡ ⚡ ⚡ = ?. Without the ‘est’ ending, now plucked out by the TNIV, NIV, NASB, ESV, HCSB, Easy Reading KJV-ER, and all new versions, the pattern crumbles.



John 16:31: KJV

Moving on to John 16:31 reveals a trochaic meter (an accented syllable followed by an unaccented one).

Je´ sus an´ swered them´
Do´ ye now´ be lieve´



Five syllable lines — each a complete thought — parallel each other.

1	2	3	4	5
Je	sus	an	swered	them
Do	ye	now	be	lieve ?

The main points are amplified and connected by their mutual long ‘e’ sound: Je, ye, be, and lieve. When the NKJV, NASB and so-called Easy Reading change ‘ye’ to ‘you,’ the mental connection is lost — ye must believe.

The crumbling NIV has no rhyme, no alliteration, no rhythm and most importantly, no truth. It turns a question, into a statement.

“You believe at last!” answered Jesus.” NIV

John 16:32 KJV

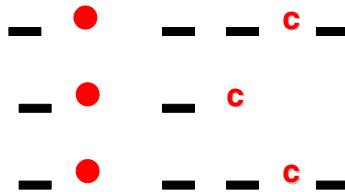
Continuing on to John 16:32 finds a mirrored meter used to bracket each thought.

6 syllables Be **hold**´ the hour **com**´ eth

yea, **is**´ now **come**´

6 syllables that **ye**´ shall be **scat**´ tered

A perfectly balanced sound picture is heard.



By removing the ‘eth’ ending from ‘cometh,’ the NKJV and so-called Easy Reading KJV-ER cripple the cadence by breaking up the dactylic meter and the mirrored 6 syllable lines. The TNIV, NIV, NASB, and NKJV variously omit the rhyming words ‘the,’ ‘be,’ ‘every,’ ‘ye,’ and ‘behold.’ Notice that the second accented syllables (com, come, and scat) all have a hard ‘c’ sound.’ The verse continues with rhythmic perfection and ‘own’ rhymes its end-of-phrase march-mate ‘alone.’

ev´ er y man´ to his own´ , and shall leave´ me a lone´







Form Follows Function

Rhythm in the Bible serves several functions:

- **Comforting the Christian** (See “The Heartbeat of God”).
- **Communicating the character of the Creator.**
- **Calling attention to certain *important* words which have the *loud* accented stressed syllables.**
- **Committing scripture to memory more readily.** Jesus defeated the devil by quoting memorized scripture (Luke 4). The living Word of God himself, could have said some *new* thing, but instead he quoted Deut. 8:3, 6:16, and 6:13. The devil has not forgotten that memorized scripture defeated him. He would love to take away the easy-to-memorize KJV, our “sword of the Spirit.” The KJV is a *sharp* sword against the devil because its rhythm is easily hidden in the heart. The word *must* be memorizable. David writes, “Thy word have I hid in mine heart, that I might not sin against thee” (Ps. 119:11). Even Shakespeare used meter to create his plays, in part, so that the actors could memorize their lines. In *Shakespeare Alive!* the author comments that “the KJV contains **large amounts** of metrical feet” (Joseph Papp and Elizabeth Kirkland, *Shakespeare Alive!*, NY: Bantam Books, 1988, pp. 168-169). Music is easy to memorize because it is rhythmic. The Spirit can easily bring to remembrance the true word of God because it is melodious and rhythmic like the breath (spirit) of God. Being filled with the Spirit is exemplified by a singing, word-filled heart. Christians are exhorted to “...be filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”



The meter that makes us hum on Monday what we have sung on Sunday, is the same meter that makes the KJV echo in our minds. Spirited congregational singing, seldom heard today, sprang from metered songs like the common meter *Amazing Grace, I am Bound for the Promised Land,* and *All Hail the Power of Jesus Name.* These are made up of words of 8 syllables per line, followed by 6 syllables, then followed by 8, then by 6 and on and on. *Brethren We Have Met to Worship,* written in trochaic meter, repeats an 8 syllable, 7 syllable pattern. *Praise God From Whom All Blessings Flow* and *Come Thou Fount of Every Blessing* are perfect iambic meter (See James Sightler, *A Testimony Founded Forever: The King James Bible Defended In Faith and History,* Greenville, SC.: Sightler Publications, 2nd edition, 2001, chapter 14).

Churches have abandoned the treasured hymns which were written when songwriters were close to God and were trained in poetical forms. Soul convicting classics broke up the hard soul soil in preparation for the preached word of God. Real hymn books, like the classic *Great Hymns of the Faith,* are about the ‘him’ book (Matt. 1:1 & Rev. 22). Modern Christian tunes are not hymns, because they are usually not about ‘him’ but about ‘ME.’ Today lighted projection screens and monotonous, convictionless choruses set the stage for the same hypnosis and behavioral conditioning that the TV  and computer  generation has become accustomed to. The resultant deadness and blank stares which mark the faces of many, simply mirror the hours spent staring mindlessly at a dead screen, not a living Book. The *Alice Through the Looking Glass* temptation has lured many Als and Alices — from *walking* in the  “Spirit...singing” — to *sitting* at a screen and...staring .



Repetition with variation is a basic and common principle of God’s design of natural order. Although all snow crystals are a repetition of a radiant pattern within a hexagonal shape, **no two are alike**. (Given the approximately 10^{40} snowflakes that have ever fallen and $(10^{180})/12$ possible variations, the probability of two identical snowflakes is around 6×10^{-100} , which is zero.) The **varied kinds** of rhythm lend their own peculiar tone to a phrase or verse. This helps communicate meaning. Although designed with rhythm, form must follow function. Each word in a Bible verse serves a function. “[R]hythm conveys meaning” (*Harbrace College Handbook*, p. 518). The sound of words must seem an echo to their sense. Because the type of meter used conveys meaning, it also conveys emotion and timing. Are we to rest and think or to be propelled? Iambic meter is quite ordinary and matches how we talk. Dactylic meter is not. A line of tetrametric meter will convey a quick movement.

For instance in Psalm 136:7-8, each verse is composed of three iambic feet (one accented and one unaccented syllable), followed by three anapests (two unaccented followed by one accented syllable) and a final unaccented syllable to punctuate the **end** of one thought. The first line, in iambic meter, accents the important words. The sentence can be completely understood with these accented words only (i.e. him´ made´ lights´; sun´ rule´ day´). The second line broadens with the anapestic meter, communicating the theme of “forever.”

“To him´ that made´ great lights´ :

— ● — ● — ●

for his mer´ cy en dur´ eth for ev´ er.

— — ● — — ● — — ● —

The sun´ to rule´ by day´ :

— ● — ● — ●

for his mer´ cy en dur´ eth for ev´ er.”

— — ● — — ● — — ● —

Does a line end in a stressed or an unstressed syllable? Whether the metric flow is smooth or interrupted helps the reader to know if two verses are connected or not. The Bible’s text may call for a device which poets call a *caesura*; it is a break in the middle of a line, like a yield sign. An *enjambment* may occur when one line runs swiftly into the following line, like a traffic jam.

(Caution: Avoid getting stuck in the **sticky picky** words.)

Before a cynic discharges **any** part of the KJV as being void of literary devices, let him do an in-depth study of *meter*, which is only *one* of the *many* types of literary devices. Although most rhythm is made up of iambic, trochaic, dactylic or anapestic rhythm, dozens of other varieties exist. The King James Bible, as any good prose or free verse poetry, will be made up of a combination of these. (To prevent the *structure* from being more noticeable than the *meaning*, metric types vary and are interrupted.) A few additional types of meter include:

tribrach: three unaccented syllables ^{˘˘˘}

molossus: three accented syllables ^{ˈˈˈ}

amphibrach: ^{˘ˈ˘}

amphimacer: ^{ˈ˘ˈ}

bacchius: ^{˘ˈˈ}

antibacchius: ^{ˈˈ˘}

choriamb: ^{ˈ˘˘ˈ}

Other types of meter include the **cretic foot**, which is two accented syllables separated by an unaccented one. The cretic phrases in James 1:19 parallel comparable or contrasting ideas:

swift ^ˈ to ^ˈ hear
slow ^ˈ to ^ˈ speak
slow ^ˈ to ^ˈ wrath

The **spondee** is two equally stressed syllables, often formed by compound words like *child* ^ˈ *hood* ^ˈ. It gives a grave and heavy emphasis to a word.

Check some examples of mixed meter:

☑ In 1 John 3:1, an iambic foot $\sim \acute$ is followed by an amphibrach foot $\sim \acute \sim$. As usual the thought is ended abruptly with a missing foot after “God.” Notice all of the *perfectly parallel* sounds (marked in bold) like ‘manner’ and ‘Father,’ ‘behold’ and ‘bestowed,’ ‘man’ and ‘on’.

Be hold \acute what **man** \acute ner
of **love** \acute the **Fath** \acute er

hath {bridge word}

be **stowed** \acute up **on** \acute us

Parallel rhymes follow with ‘we,’ ‘be’ and ‘the.’ An emphatic amphimacer ($\acute \sim \acute$) finishes the line.

that we
 should be
 called the **sons** \acute of **God** \acute

☑ In 1 John 2:27 a dactylic meter is mirrored until the word ‘abideth’ where three unaccented syllables $\sim \sim \sim$ purposely jar the pattern. “Abideth” is a key word in the epistle of John. Here the ‘break’ petal hits the floor so you will ‘abideth’ at the word ‘abideth.’ This moves the words ‘a-bid-eth’ and ‘a-noint-eth’ and ‘you’ and ‘ye’ into parallel thoughts.

But \acute the **a** **noint** \acute ing **which**
ye \acute have re **ceived** \acute of **him**

— — **a** **bid** \acute eth in
you \acute

☑ In 2 Peter 3:9, ‘slack,’ another word which means ‘slow down,’ marks a break in an otherwise regular amphibrach rhythm $\sim \sim \sim$.

<u>The</u> <u>Lord</u> is	not <u>slack</u> ____
<u>con</u> <u>cer</u> <u>ning</u>	<u>his</u> <u>pro</u> <u>mise</u>
<u>as</u> <u>some</u> <u>men</u>	<u>count</u> <u>slack</u> <u>ness</u>

☑ In 1 John 1:9 the middle lines have 6 syllables in anapestic meter $\sim \sim \sim$. Irregularity in the first and last lines serves to announce 1.) the beginning (If), 2.) the end (unrighteousness), and 3.) an alerting pause at the word “sins.” The Bible has *so* many mirrored letter sounds; this book marks only *a few* of them in bold.

If	<u>we</u> <u>con</u> fess	<u>our</u> <u>sins</u>
	<u>he</u> <u>is</u> faith	<u>ful</u> <u>and</u> just
	<u>to</u> <u>for</u> give	<u>us</u> <u>our</u> sins
	<u>and</u> <u>to</u> cleanse	<u>us</u> <u>from</u> all

un righteous **ness**.

☑ 1 John 4:1, like most verses, is a mix of mirrored meter types, each used for its own characteristic effect. Notice the beautiful echoing introductory syllables “**Beloved believe...but**,” later followed by ‘**because**.’ (The TNIV, NIV, and HCSB clang, “Dear friends do not believe...”)

<u>Be</u> lov <u>ed</u>	<u>be</u> lieve	
<u>not</u> ev <u>er</u>	<u>y</u> spir <u>it</u> ,	
<u>but</u> try	<u>the</u> spir <u>its</u>	wher <u>ther</u>
<u>they</u> are	<u>of</u> God	

The rhythm changes at the stop sign words “but” and “God,” each marking the end of a thought. Then “God” joins the next line to make “God: Be cause” match the three syllables of “are gone out.” A choriamb “ma ny false pro” matches “in to the world,” as seen below. (The verse could be heard as a bacchius meter also.)

God: Be cause ma ny false pro phets
are gone out in to the world



How is all of this possible, the critic may ask?

English is a gifted language. Through the centuries missionaries both *into* and from English speaking nations have brought to it the gift of words from many languages. This makes English perhaps the most poetic language in the world, because English provides the largest vocabulary with which to work. Nearly every English word has many synonyms. English is perhaps the only language in the world that has a ‘thesaurus.’ Try to find a Thesaurus in another language. We who speak English can say the same thing using a three syllable Latinate word or a one syllable Germanic word. English (and the KJV) have become today’s international language, in part, because of this.

*H*aving mastered a few more types of meter, then let the critic study, as the early English translators did, the Accentual Meter of the Anglo-Saxon poets, the Syllabic meter of the French poets, the Quantitative meter of the Greek *Iliad* and *Odyssey*, and the English Accentual-syllabic meter which followed Chaucer. Then study the couplet, tercet, triplet, quatrain, *Ottava rima*, the Spenserian techniques and stanzas, the sestina, Rondeau, triolet, and villenella, the anaphora, the chiasmus, and Syntactic Inversion. Then look in the Hebrew Bible for parataxis, hypotaxis, triadic lines, and dyadic lines.

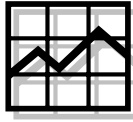


Then let the critic listen for the **sonic devices** in the KJV. The ear is the best reader, not the eye. John Milton borrowed this technique from the Bible. His excellent poem of 1655, “On the Late Massacre in Piedmont” is dominated, although subconsciously, by the “o” sound, “which appears at the end of virtually every line...and sometimes in the middle of the line...” This vowel is used “reminiscent of a moan of anguish” of the 1700 Protestants who were murdered by the Romish Duke of Saxony (Spiegelman, Part I, p. 39). (The pure Old Italic Bibles of the Piedmontese had been carried and translated into other European languages.) The poem reads, in part:

Avenge **O**h Lord thy slaughtered saints
 Whose **b**ones lie scattered
 on the alpine mountains **c**old.
 In them who **k**ept thy **t**ruth **s**o **p**ure of **o**ld
 when all our fathers worshipped stocks and
st**o**nes, forget not...
woe...

To get **unstuck**, see Professor Willard Spiegelman’s, *How to Read and Understand Poetry*, Part I, pp. 37, 43-44, 50 et. al.. Search the library or Internet for books on the subject of ‘Poetic meter,’ ‘Poetic form,’ or ‘Poetic rhythm.’ For a thorough discussion of verse see the *Encyclopedia Britannica*, 1910, vol. 27-28, pp. 1041-1047, s.v. Verse. Better yet, to avoid ‘worldly’ poems, forget the search and simply enjoy the KJV as a treasure preserved by and from a generation of men who not only knew English literary devices, but also could adapt them prayerfully to the scriptures. Spend time gaining eternal treasures by reading
 the KJV’s comforting rhythm to a lost soul
 in a nursing home. You’ll both be as
 happy as grass is green.





~ The **Heartbeat** ~ of God ~

People like order and repetition. It gives them a sense of security. Repetition “may also have a soothing and soporific effect” (Maitland Graves, *The Art of Color and Design*, New York: McGraw-Hill, 1951, 2nd edition, p. 111). People relax with the rhythmic rapping of rain on the roof. They like to hear the predictable cadence of a marching band and to see picture clips of quintuplets. Man’s own ordered rhythms are given graphic form in the doctor’s electrocardiogram (heart beat) and electroencephalogram (brain waves). The sound of a man’s heartbeat has been embedded in advertising and recorded music for decades because of its known hypnotic qualities which relax and arrest the attention of hearers.

Exod. 33:21

**“And the LORD said,
Behold, there is a place
by me...”**

The **heartbeat** of Jesus Christ, the Word was heard by the apostle John “lying on Jesus’ breast” (John 13:25). Glory! We too can move close to the Word of God and hear it yet today. How? — through the written word. “Peace I leave

with you...” (John 14:27). The living Word leaves with us the written word — the heart and mind of Christ. We can hear the heartbeat of God through the rhythm in the King James Bible.

“...through patience and **comfort of the scriptures** might have hope.” Romans 15:4

“[A]sk for the **old** paths, where is the good way, and walk therein, and ye shall find **rest for your souls**.” Jer. 6:16

“Wherefore **comfort** one another with these **words**...” 1 Thes. 4:18.

The rhythms of a rocking chair and the even meter of the mother’s heartbeat comfort the nestled babe. Likewise the even spacing of the same sounds creates a rhythm in the KJV that accompanies the “comfort of the scriptures” (Romans 15:4). This repeated rhythm is not seen in any other current English Bible.

“pleasant **words** are as an honeycomb, sweet to the soul, and **health** to the bones” Prov. 16:24

The miraculously ordered pattern and sequence of sounds sing to us of a heavenly kingdom where disorder and chaos do not exist. The Bible is our placid land of rolling hills and trickling brooks, of the high then soft sounds of a sea rushing then receding to carry us off to the land of an unclouded day. Jesus said, “Peace I leave with you, my peace I give unto you: not as the world giveth...” (John 14:27). Clear the shelves of tranquilizers and curl up in the “clift” (Exod. 33:21-22); listen closely to some sample sounds from the heart of God — echoed *line after line* in the KJV.

(Try writing something yourself that makes sense, communicates what you want *and repeats matching sounds at mathematically predictable syllables!* More importantly, try to do it as the Bible does — with the “still small voice” (1 Kings 19:12) of the Holy Spirit, so that the repeated sounds do not override the text and distract from the meaning.) The rhythm in the KJV is quite like the human heartbeat; it is not audible to ‘outsiders.’ A certain number of matching letter sounds will occur in any piece of writing. Those in the KJV are purposeful and magnified beyond what might be normally occurring accidental instances. Their numbers are, what statisticians would call ‘statistically significant.’

Our stethoscope on the KJV tells us it is alive and well.

Sample 1

The KJV’s simple change added the alliterating ‘Always’ and ‘about.’ Also by changing ‘bear’ to ‘bearing’ a wonderful rhythm is added.

Bishops’ Bible	2 Cor. 4:10	Wee always beare about in the body the
King James Bible		A lways b earing a bout in the b ody the

In 2 Cor. 4:10 notice how the ‘b’ sound occurs and repeats at evenly spaced intervals, with **two** syllables between each syllable that begins with ‘b.’

Al-ways **b**ear-ing a-**b**out in the **b**o-dy the

1 2

1 2

1 2

1 2

-- **b** _ **b** _ **b** _

This pictogram clearly shows the evenly patterned ‘b’ sounds.

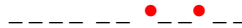


The KJV is rhythmic because a strong sound, like ‘b,’ occurs at exactly the same point in the phrase. (The sentence continues with “dying;” ‘d’ is a plosive just like ‘b’.)

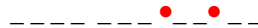
However, the Bishops’ Bible was a bit uneven, like this:



Those distant NKJV doctors, who lie not nigh Jesus’ breast, wrest the scriptures of their rest. The uncomfortable NKJV’s and NASB’s “always carrying about in the body the...” looks like this:



The NIV and TNIV tip the rocking chair over, baby and all, with their, “We always carry around in our body the...”



The HCSB and ESV hew down sounds and sit on a stump.

Not only does the KJV keep the even spacing of syllables between the ‘b’ sound, there are other sounds, like ‘in,’ that occur at four-syllable intervals likewise. (With the matrix pattern thereby created, the ‘a’ vowel sound in ‘a’ even sounds like the vowel sound in ‘the’ since most people pronounce ‘the’ as if it were ‘tha.’)

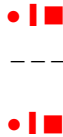
KJV			
Al	ways	bear	ing
	a	bout	in
	the	bo	dy

Sample 2

Hebrews 4:15 exhibits such modulation. The sounds, ‘w,’ ‘a,’ and ‘not,’ are repeated at *parallel points*.

KJV		
we	have	not
an	high	priest
which	can	not

The repetition of sounds at the same points can be seen in this pictogram of that chart.



The sound pattern is seen here.

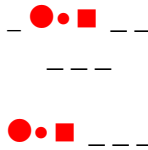
w a not _ _ _ w a not

The linear sound pattern is shown in this visual pattern.



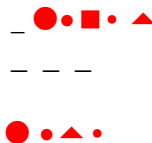
The jagged NIV and TNIV sounds create *no* rhythmic pattern because no sounds repeat at predictable intervals. The few alliterations occur at random points. Their discordant sounds paint a messy picture.

NIV & TNIV				
For	we	do	not	have
a	high	priest		
who	is	un	able	



The random alliterations of the NKJV and NASB do not occur at synchronized intervals. No heartbeat.

NKJV & NASB				
For	we	do	not	have
a	high	priest		
who	can	not		



You will *never* find a section of the new versions that communicates the orderly and magnificent character of God (unless it was taken from the KJV). Likewise you will *never* find a portion of the KJV that does not have the heartbeat of God in some mode.

Sample 3

In Gal. 1:16 the KJV’s change from ‘communed’ to ‘conferred’ allows the ‘f’ sound to resound every third syllable.

Bishops’ Bible	Gal. 1:16	I communed not with flesh
King James Bible		I conferred not with f lesh

Listen to the resonance:

1	2	3
I	con	f erred
not	with	f lesh

Example 4

If the KJV translators had retained the word “ordained” instead of introducing the one syllable word ‘framed,’ the alliteration of ‘**f**aith’ and ‘**f**ramed,’ as well as the reverberation of other repeated sounds at equally spaced intervals, would not occur in Heb. 11:3.

Bishops’ Bible	Heb.11:3	Through faith...were ordained
King James Bible		Through f aith...were f ramed

1	2	3
T hrough	f aith	w e
un	der	stand
t hat	t he	w orlds
were	f ramed	

Example 5

When the KJV changes the two syllable ‘timber’ to the one syllable ‘wood,’ in 1 Cor. 3:12, it created a rhythm that is unconsciously sensed, as the ‘d,’ ‘st,’ and ‘l’ sounds occur at rhythmic points.

Bishops’ Bible	1 Cor. 3:12	golde, syluer, precious stones, ty mber, haye [or] stubble
King James Bible		gold, silver, precious stones, wo od, hay, stubble

1	2	3
gold	sil	ver
pre	cious	st ones
wo o d	hay	st ub
bl e		

Example 6

Although the sentence in the KJV is a bit longer in Luke 1:45, its rhythm is amazing, with long ‘e’ and ‘th’ sounds harmonizing at rhythmic intervals.

Bishops’ Bible	Luke 1:45	And blessed is she that beleaved, for those things shall be performed
King James Bible		A nd b lessed is she th at be leaved: for there shall be a performance of those things

blessed	is	she
that	be	liaved...
there	shall	be

(There are other alliterations, but the focus here is upon the *rhythmic* occurrence of alliterations.)

Example 7

In Matt. 8:27 the slight change from ‘both’ to ‘even’ polishes the gem even more brightly.

Bishops’ Bible	Matt. 8:27	that both the winds and the sea obey him
King James Bible		that even the w inds and the sea obey h im

This brings about a syncopating repetition of similar sounds at 7-syllable intervals.

that	ev	en	the	winds	and
the	sea	o	bey	him	

Example 8

The KJV translators changed the three syllable ‘cast away’ to the two syllable ‘re-fuse’ and thereby matched the two syllable rhythm of ‘pro-fane’ as well as matching perfectly its letter sounds.

Bishops' Bible	1 Tim. 4:7	But cast away prophane & old wiues fables
King James Bible		But re f use prof f ane and old wyves f ables

Syllable 1	Syllable 2
re	fuse
pro	fane

Example 10

In Matt. 4:6 the KJV translators changed *one* word so that the third syllables would rhyme. Consequently, numerous other echoed sounds occur at regularly spaced intervals, creating a predictable rhythm.

Bishops' Bible	Matt. 4:6	and with their handes they shall lift thee up
King James Bible		and in the ir handes they shall beare thee up

Syllable 1	Syllable 2	Syllable 3	Syllable 4	Syllable 5
and	in	their	handes	
they	shall	be ar	the e	up
least	at	a	ny	time
thou	dash	thy	foot	
a	gainst	a	stone	

SOUND = SENSE



“[R]hythm conveys meaning” (*Harbrace College Handbook*, p. 518).

The internal cadence is just one of the myriad of effects God put into his Bible. He couples this with syllabication with a *purpose*.

The following two sentences say the same thing, but sentence 1 is easier to understand than sentence 2.

Sentence 1 *pairs* syllables which join in meaning. Meter helps make the sentence understandable. This sort of effect makes the KJV *easier to understand* than the new versions.

Sentence 1: “Go to the store right now.”

what =	Go	to
where =	the	store
when =	right	now

Sentence 2 has *meaning* conveyed *only* through the words, and not through the marrying of syllables by meter.


Sentence 2: “Now proceed shopping.”


Now	pro
ceed	shop
ping	

All of the literary devices used by the KJV translators serve to enhance *meaning*. The matching of syllables and their position serves more than an aesthetic purpose. The KJV helps its reader understand the Bible through its masterful use of syllabication. Were someone to diagram the KJV's sentences, he would discover that words which are related on the diagram, because of their conjoining role in the sentence, are likewise joined through syllabication. The following benefits occur because of the syllables in the words of the KJV.



Thoughts are joined or disconnected by their syllabication.

 The *like* positioning of sounds locks needed thoughts together. Precise paralleling of alliterated sounds can link words together for needed parallelisms, definitions, or theological associations.

 A *change* in syllabication signals the reader that a shift in thought is occurring.



Example 1

In Heb. 4:13 the change of thought is communicated through a change in the syllabication. The first thought (Part 1) is characterized by **two**-syllable words. No word is broken in half and shifted on to the next pair.

The second ‘thought package’ (Part 2) differentiates itself because its words are divided into **three**-syllable packages.

Part 1: “Neither is there any creature

Part 2: that is not manifest in his sight.”

KJV Sounds			
Long: e	th, r, s	s, t	
Short: i, a	Short: i		
Syllable 1	Syllable 2	Syllable 3	
Nei	ther		2 syl
is	there		2 syl
an	y		2 syl
crea	ture		2 syl
that	is	not	3 syl.
ma	ni	fest	3 syl.
in	his	sight	3 syl.

In addition to the meaningful syllabication, this chart showed 24 matching letter sounds (in red) which line up at evenly spaced intervals to create a rhythmic sound.

In addition to these 24 matching letter sounds, there are numerous *other* echoes.

Ne – any – cre

th – th – ther

re – re

is – is – his

ni – in

The NKJV and NASB’s syllabication communicates nothing. They have only 2 letters which synchronize. The KJV has 24!! The NIV and TNIV have only 6 synchronizing sounds. The numbers for the NIV, TNIV and NKJV are typical of what might occur at random. They do not show God’s handiwork.

NKJV & NASB		
And	there	
is	no	
crea	ture	
hid	den	
from	his	sight

NIV & TNIV		
No	thing	
in	all	
cre	a	tion
is	hid	den
from	God’s	sight

Notice that the syllabication in the NIV and TNIV communicates nothing. “Nothing in all” has no ‘meaning’ apart from the rest of the sentence. Their break from two syllables to three, occurs exactly in the middle of two words that need to be paired in the mind: “all creation.” ‘All’ is an adjective that modifies ‘creation.’ They need to be together.

Example 2

In the KJV 2 Cor. 5:9 has a cadence in which the same sounds occur every four syllables. It uses fewer letters and syllables than the Bishops' Bible. This is almost always the case. The dark gray area on the bottom chart indicates a break in thought. Notice that the syllabication in each of the two separate sections is the same!

Bishops' Bible	2 Cor. 5:9	whether we be at home, or from home, we endeavor our selves to be accepted unto him (23 syllables)
King James Bible		we labour that whether present or absent we may be accepted of him (19 syllables)

Other repeated letter sounds occur (i.e. pre-sent, whe-ther); these are only the synchronized ones.

KJV Mirrored Letter Sounds		
we, a	a, e, sent, ce	b, o, r
we	la	bor
that	whe	ther
pre	sent	or
ab	sent	
we	may	be
ac	cep	ted
of	him	

Example 3

One can take *any* phrase in the KJV and find phenomenal sound patterning.

Bishops' Bible	Eph. 6:4	in instruction and information
King James Bible		in the nur-ture and ad-mo- ni-tion

Here, the KJV synchronizes three different times. Notice the perfect match of 'nur-ture' and 'ni-tion.' Also see that the conjunction 'and' contains the 'n' in 'in' and the 'ad' in 'admonition.' (Conjunctions like 'and' and 'but' are separate from the rhythm because they are not a part of the 'thought package.' They are often used as bridges between two distinct and separate thoughts. They therefore fall outside of the unifying patterning. This is also seen in the section on poetic meter.) The NKJV's only match was stolen from the KJV.

KJV				
	1		2	3
4 syl.	in	the	nur	ture
	and			
4 syl.	ad	mo	ni	tion

NKJV				
	1			
4 syl.	in	the	train	ing
	and			
4 syl.	ad	mo	ni	tion

Sample 4

“Drink no longer water, but use a little wine for thy stomach’s sake...” 1 Tim. 5:23 KJV

Note the short ‘i’ in ‘little’ and ‘drink,’ the long ‘i’ sound in ‘wine’ and ‘thy,’ the final ‘k’ sound in ‘drink,’ ‘stomach,’ and ‘sake,’ and most noticeably the alliteration of ‘longer water’ and ‘little wine.’ New versions have little alliteration except bits they have culled from the KJV.

“Stop drinking only water, and use a little wine because of your stomach...” TNIV, NIV

“No longer drink only water, but use a little wine for your stomach’s sake...” NKJV

The identical number of syllables (6) is in each phrase.

KJV					
1	2	3	4	5	6
Drink	no	lon	ger	wa	ter
but	use	a	lit	tle	wine

The mental paralleling of verbs, ‘Drink’ and ‘use,’ lines up the letters ‘l’ and ‘w’ in the mind creating a rhythm.

KJV					
Drink	no	lon	ger	wa	ter
use	a	lit	tle	wine	

Once again, in 2 Tim. 2:22 the imperative case verbs (the case of commands), ‘Flee’ and ‘follow,’ are joined in function by their similar consonants and by their position at the beginning of the phrase.

KJV					
F lee	al	so	youth	ful	lusts
f ol	low	righ	teous	ness	

Although the mind omits the conjunction ‘but’ in its parallelism of meaning, it adds the needed syllable to the sentence to give each phrase a balanced 6 syllables. In so doing, the rest of the sentence falls into a perfectly patterned rhythm with identical sounds repeating every 7 syllables.

KJV					
Flee	al	so	youth	ful	lusts s
but	fol	low	righ	teous	ness s

The KJV translators polished the Bishops’ to do this.

Bishops’ Bible	2 Tim. 2:22	Lusts of youth avoid, but follow righteousness
King James Bible		Flee also youthful lusts: but follow righteousness

Final Exam: KJV vs. NKJV

Short phrases were used in the previous examples to introduce the concepts. However, the phenomena occur all throughout the verses and passages. A random comparison of a long passage (1 Tim. 4:14) shows the mirror polishing of the KJV and the decay in today's NKJV.

In 1 Tim. 4:14 the King's translators rhymed the long 'e' end syllables of 'thee,' 'thee,' 'prophecy,' and 'presbytery.' They also joined 'by pro-phe-cy' with 'pres-by-ter-y' through their common 'pr' and 'by' and through their matching number of syllables (4). The two 'negative' words 'Neglect' and 'not' now are joined through their mutual n's; also 'Ne-glect not the gift' merges beautifully with the common 'n' 'g' and 't' sounds.

The red letters marked here are not all of the alliterations in the verse; they are only the alliterations which were *added* because of the *changes* introduced by the KJV translation.

Bishops' Bible	1 Tim 4:14	Despise not the gift that is in thee which was given thee through prophecye, with the laying on of the hands by the authoritie of the Eldership
King James Bible		Neglect not the gift that is in thee, which was given thee by prophecye, with the laying on of the hands of the presbytery

The alliterations marked in red are only those which occur at parallel rhythmic points. Of the 31 syllables, 24 match at mathematically synchronized points (gray boxes). Only 7 do not match (white boxes). (*The first and last phrases jog to distinguish the beginning and end, as does the subordinate conjunction, ‘which.’)

KJV 45 Synchronized Sounds				
	t , th, w	Short o Short i pr, s	Short e Short i (y) the, n	Long e (y) Short i n, th,
1	2	3	4	5
Ne*	glect [´]	not	the	gift
	that	is	in	thee
which*	was	gi [´]	ven	thee
	by	pro [´]	phe	cy
	with	the	lay	ing
	on	of	the	hands
of*	the	pres [´]	by	tery
	8	11	12	14

Total: In 31 syllables there are 45 letters which alliterate at synchronized points. Most importantly, 8 of these letters occur in accented (louder) syllables. **Miraculous!** *This phenomenon permeates the KJV.* In addition, 26 of these letters are in important words. Observe a few alliterations...

KJV

Neglect not the gift
 that is in thee,
 which was given thee
 by prophecy,
 with the laying on of the hands
 of the presbytery

Grade:



In the NKJV in 33 syllables, there are only 25 letters which alliterate at rhythmic points. Only 2 of these occur at accented syllables. Only 11 occur in important words.

NKJV					
1	2	3	4	5	6
Do	not	ne	glect'	the	gift
	that	is	in	you	
which	was	gi'	ven	to	you
	by	pro	phe	cy	
	with	the	lay	ing	
	on	of	the	hands	
of	the	el	der	ship	
	10	4	3	8	

LETTERS	KJV	NKJV
In sync	45	25
In accented syllables	8	2
In important words	26	11
Total cognitive impact	79	38

The KJV uses fewer syllables than new versions; it uses a rhythmic emphasis on loud and important words, thus making it easier to memorize and understand. The NKJV receives an **F** in English. Read about the sound-dictionary in the KJV's word 'presbytery,' now lost in the NKJV:

NKJV

Grade: **F**

Check also NIV, TNIV, ESV, HCSB, NASB, Easy Reading KJV-ER .

Do not neglect the gift

The 'Do' is unnecessary; 'Neglect not' says it more succinctly and more emphatically by fronting the imperative case verb.

that is in you

'you' does not alliterate with 'that' as 'thee' does, nor does it rhyme with 'prophecy' and 'presbytery.'

which was given to you

The 'you' ending does not distinguish between the nominative and the objective Greek cases, as the KJV does in the use of the word 'thee.' The only good in the phrase is the alliterative 'which was,' **plagiarized** from the King James Bible. Plagiarism brings an automatic 'F' for the course at any college.

by prophecy

with the laying on of the hands of the eldership

This revision of "**by prophecy...presbytery**" to 'prophecy...eldership' is not an improvement. It loses the rhyme and rhythm. More importantly, it loses the helpful meaning built into the KJV word 'presbytery'. Although 'elder' is a synonym, its match-mate, 'presbytery' expands and clarifies the reader's understanding of the role of the 'elder.' The initial sound in 'presbytery' will bring to mind 'Daniel's **presidents**,' with its built-in definition, 'to set over,' found in its first usage (Dan. 6:1, 2). It will also bring to mind the word '**preserver**.' These two words, '**president**' and '**preserver**,' define the role of elder (i.e. that of 'leader' and 'preserver' of the church) and broaden the definition of 'elder' from its variant 'older.' The letters "**tery**" recall the KJV's "**mastery**" and "**very**," both words which enhance understanding of the word 'presbytery.'



A counterfeit voice will be characterized by the broken sin nature of man. By unwinding the Bible and strewing its contents into a chaotic frenzy, new version editors have destroyed one of the clearest and strongest evidences of a Creator.

HARVARD UNIVERSITY’S
Literary Guide to the Bible
gives examples and calls the corrupt
New International Version,

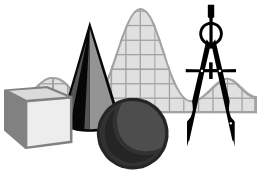
“**diluted by deliberate variations**” (p. 656). It adds,

“**[M]odern translators...now mask the techniques of repetition which are so basic to the literary effects of the Bible...**

[T]he Renaissance [i.e. KJV] translators’ practice worked better. They were, for a start, shrewdly perceptive of the need to reproduce very close repetition, as, for instance, within a single verse.

[T]he reader of a **modern version...can find no such pattern...**Again, the modern versions do not allow their readers such an insight...

Too often the contrast between old and new [versions] shows up not merely an imperviousness [ignorance] on the part of the **modern versions** toward the Bible’s literary effects, but a real desire to **suppress them...**” (Alter, *The Literary Guide to the Bible*, pp. 654-655).



The arts, that is, literature, prose, poetry, music, art, and architecture, are outward expressions of the soul of man. When man's soul is in harmony with God, these expressions show this harmony in their beauty and ordered structure. One author writes that —

- Man structures time by composing music.
- Man structures emotion by composing poetry.
- Man structures space with works of art and architecture.

Before time-wasters like video games and TV came along, *detailed* analysis of topics (e.g. art, poetry) was the rule rather than the exception. Drawings and art were measured, not spray-painted; sculpture was finely chiseled, not forged. **Modern** art, architecture, and music are characterized by their *lack* of beauty, order, balance, and rhythm. The decay of the soul is evident in modern painting and architecture. Compare Handel's musical composition, *The Messiah*, written in England a generation following the 1611 King James Bible, with the music written since 1973 when the NIV was first printed. Compare a building designed by Inigo Jones (A.D. 1573-1652), the architect of King James I of England, with today's 'award winning' architecture. Compare a painting done in the 1600s with a product of the Modern Art movement. (*HPB: The Extraordinary Life and Influence of Helena Blavatsky* documents that the artists of the modern movement were Luciferians and followers of occultist H.P. Blavatsky. These include Paul Gauguin, Paul Klee, Piet Mondrian, Wassily Kandinsky, and L. Frank Baum author of the propaganda 'good'- witch play, *The Wizard of Oz*, and his subsequent work entitled, *The Uplift of Lucifer*. Today's depraved children's literature (*Harry Potter* and *the Prisoner of Azkaban*) has a character called 'Vlabatsky,' an anagram for Blavatsky (Sylvia Cranston, New York: G.P. Putnam's Sons Books, 1993). See *New Age Bible Versions* for information on Blavatsky.

